ART GALLERY OF ONTARIO

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Vatican Splendour: Masterpieces of Baroque Art

The Legacy of a Spirited Age

BY CLARA HARGITTAY

ART LOVERS VISITING ROME AND THE SPLENDID MUSEUMS at the Vatican this summer were greeted by large white labels in place of some of the magnificent paintings and sculptures that they came to see. Only the Canadian tourists were not disappointed; as the labels explained, these works were temporarily removed from their permanent locations in the Pinacoteca Vaticana and the Biblioteca Apostolica Vaticana, and are currently travelling in Canada with *Vatican Splendour: Masterpieces of Baroque Art*, an exhibition organized by Canada's National Gallery.

This fall Torontonians won't have to travel to Italy to see these treasures, as the Art Gallery of Ontario will host the *Vatican Splendour* exhibition during the months of October and November. Throughout the summer, huge posters and billboards heralded the message "The Pope Sends His Best," an allusion to the circumstances of how, impressed with the warm, enthusiastic reception he received from Canadians during his visit to this country, Pope John Paul II graciously agreed to the loan of priceless and irreplaceable works of art for an exhibition suggested by Dr. Joseph Martin, Director of the National Gallery.

Nicolas Poussin (French, 1594-1665), *The Martyrdom of St. Erasmus*, 1629; oil on canvas, 320.0 x 186.0 cm. Pinacoteca Vaticana.

This personal partronage of the current pope is all the more appropriate since the exhibition brings into focus a place and time that in the history of art is considered the pinnacle of papal patronage – Rome of the 17th century. The exhibition is not large – 43 magnificent works from the Vatican and 5 additional pieces from the National Gallery and the Art Gallery of Ontario. But such great masters as Bernini, Annibale and Ludovico Carracci, Pietro da Cortona, Domenichino, Poussin, and Rubens are all represented, and together they provide an excellent account of an age when art and faith united in splendid harmony, their genius brilliantly utilized to extol the glory of God and the Catholic Church.

St. Peter's heart of urban renewal

It was not the first time that art was put into the service of the papacy in an ambitious way. Early in the 16th century Pope Julius II pressed into service the greatest artistic talents of his age as he set out willfully to reinstate Rome as a central spiritual and military power, worthy of its former glory during the days of the Roman Empire. The popes of the 17th century had only to look around them to be inspired to further greatness by the magnificent monuments created under the patronage of the "warrior pope" by such divine talents as Michelangelo and Raphael, in whose art Christian spiritual values and the humanist ideals of antiquity found powerful expression in perfect synthesis for the first time.

But Pope Julius II is perhaps best remembered for his daring decision to demolish old St. Peter's, the largest and most revered place of Catholic worship – since it contained the tomb of the Apostle himself – and to erect in its place a new basilica more magnificent in its size, grandeur, and harmony of proportions than any of the imposing ruins of antiquity, which rendered most other buildings in Rome insignificant. He thus set into motion a grandiose building program that would take over a hundred years to complete and which would test the talents and imaginations of such great architects as Bramante, Michelangelo, Vignola, Maderno, and Bernini. St. Peter's was the heart and soul of the spectacular urban renewal that began during the pontificate of Sixtus V in the 1580s, that gained full impetus by the early 1600s, and continued throughout the 17th century to transform Rome into the first modern cosmopolitan centre in Europe.

Giuseppe Vasi, *Saint Peter's Basilica and piazza*, plate 41 from *Raccolta Delle Piu Belle Vedute Antiche E Moderne di Roma* (Rome, 1786); etching, 21.0 x 33.0 cm. The Metropolitan Museum of Art, Rogers Fund, 1952.

Much of the city's present glory is the product of those times, and the legacy of the magnificence and grandeur of Papal Rome is still manifest in both the architecture and in the riches of the Vatican's renowned art collections. Awed by the splendour, visitors even today can sense the great spiritual energy that must have been the driving force behind this spectacular outpouring of exuberant creativity that produced the sensuous, grand, and emotional art of the Baroque – a truly international style that quickly spread all over Europe, as well as North and South America.

The achievements of Baroque Rome are all the more remarkable if one remembers that in 1527 the city was mercilessly sacked by the pillaging troops of the German Emperor, Charles V, and that during the second half of the 16th century, the very legitimacy of papal authority was called into question by the tremendous growth of the Protestant movement. Fanaticism and hysteria on both sides unleashed violent religious conflicts all over Europe, which resulted not only in wholesale slaughter but also in the destruction of devotional objects and other church decoration.

Today, in light of our prevailing distrust of strong central authority of any kind, it is difficult for us to imagine how the popes, fighting to reassert the supremacy of the Roman Church, succeeded in creating a spiritual climate that would inspire such sincere and moving works of art as the paintings and sculptures that are included in *Vatican Splendour*. It would be all too simple and very misleading to try to explain the unprecedented papal patronage of the arts of the time as religious propaganda. After the Council of Trent (the main vehicle of the Counter-Reformation), artists

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Works by Liz Magor

Identity and Difference

IN 1981 LIZ MAGOR MOVED TO TORONTO FROM VANcouver. The six sculptures, installations, and photoworks in this exhibition are a nearly complete survey of her work since that time, and are here recreated or given new installations. *Liz Magor*; Gallery of Contemporary Art; September 6 – November 9; organized and circulated by the Art Gallery of Ontario.

BY PHILIP MONK

Liz Magor has always used her art as a means of interrogating change in the world. Her sculptures are static objects of common origin that exist in the world, interacting with ordinary things and sometimes disappearing among them. In the past they have been made of materials acted upon by the artist, constrained in some way in order to change their form such as in the process of decay. But through this history of decay, they assumed their own identity beyond the artist, and their history became a reflection on the human condition.

Liz Magor (Canadian, b. 1948), *Regal Decor* (detail: Fireplace and photograph, Pillars), 1986; Fireplace & photo: rag paper, plywood, photo mounted canvas, canvas mounted on masonite; Pillars: linoleum, cardboard, paint, paper. Photo: Robert Keziere, courtesy of The Ydessa Gallery.

A representative example of this period is a recent AGO acquisition, *Four Boys and A Girl*, 1979, exhibited in *Object and Reference*. This sculpture comprises the process of its own making: a machine press and its products of impacted clothes and compost. While the work displays a literal process, the title lends the five slabs so produced a metaphorical, even a metaphysical resonance.

If that process of change in the earlier work partly questioned how identity is maintained over time, the work in this exhibition concentrates on how identity is established in relation to other things and people. The present works continue the themes of the earlier pieces but shift their orientation. If the earlier work allowed the viewer to follow the path of metaphorical

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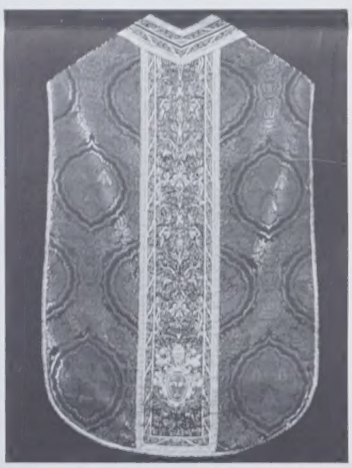
VATICAN SPLENDOUR *continued from p. 1*

were obliged to follow stricter guidelines when they depicted religious themes, but at the same time, they were allowed an unusual freedom of artistic expression and experimentation. The Catholic Revival was essentially a popular movement, and the art that it inspired or encouraged was also popular and accessible. Compared with the God of the Renaissance, who appealed primarily to the intellect, the God depicted with incredible naturalism in Caravaggio's profoundly moving *Entombment*, a splendid adaptation of which by Rubens is included in the exhibition, is a more human, compassionate, and approachable God. Caravaggio painted this altarpiece for the Chiesa Nouva, the church of the new order of the Oratorians, whose teachings and religious ideals best expressed the Counter-Reformation sensibility, which is captured in both Caravaggio's and Rubens' painting in the tormented, yet noble and powerful image of Christ. Their spiritual leader Filippo Neri, who had died only in 1585, was canonized in 1622 with great pomp and ceremony together with Teresa of Avila and the two great Jesuits, Ignatius, and Francis Xavier. The elevation to sainthood of these remarkable people so soon after their deaths must have had profound effect on the faithful, as their lives offered tangible and real ideals to aspire to.

The presence of the Flemish Peter Paul Rubens and the French painter Nicolas Poussin in early 17th-century Rome is characteristic of the city's international flavour. Rome at this time began to function more as a capital than a state, attracting artists, artisans, scientists, writers, and philosophers from the far corners of Europe. Patronage of the best artists tended to be concentrated in the hands of the popes and their aristocratic retinues, but the abundant supply of painters and sculptors in the city contributed to such significant, far-reaching developments as the appearance of a colourful, bohemian artistic community, regular public exhibitions, the foundation of the Accademia di S. Luca – the first professional association of artists – and the emergence of professional art dealers. Such was the extent of private patronage that Poussin enjoyed the reputation of being the most sought-after painter in Rome; yet, out of the numerous works he produced while residing in the city, only one was destined for the Papal Court. His *Martyrdom of St. Erasmus* was commissioned for the new nave of St. Peter's by Cardinal Francesco Barberini, nephew of Urban VIII, to mark the occasion of the consecration of the basilica in 1626. We are



***Vestment Set with the Arms of Urban VIII*, 1625-27; damask of red silk and gold-thread with embroidery in gold-thread and coloured silk on red silk. Sacristy of Sta Maria Maggiore, Rome.**

Gian Lorenzo Bernini (Italian, 1598-1680), *Daniel in the Lions' Den*; terracotta. Biblioteca Apostolica Vaticana, Museo Sacro.

fortunate that in the exhibition this huge, dramatic painting, depicting the slow, gruesome death of the early Christian martyr, hangs side by side with the preparatory study which is now in the collection of the National Gallery. The development of the composition and Poussin's working method are splendidly revealed by the comparison. In addition to Poussin's work two other monumental paintings in the exhibition, Valentin's *The Martyrdom of SS. Processus and Martinianus* and Sacchi's *St. Gregory and the Miracle of the Corporal*, were also commissioned for this momentous event.

Bernini undisputed genius of the age

During the period between 1620 and 1660 construction proceeded in Rome at a feverish pace. The patrician popes and their cardinal nephews, refined and cultured gentlemen of noble families, were in a race against time, anxious to finish work before the death of the pope on their family palaces, villas, and churches under their patronage. Nepotism was a way of life but as Pope Gregory XV tellingly said, "There [was] no situation more difficult or more dangerous than that of a Pope's nephew after the death of his uncle." Each new pontiff promoted members of his family and trusted friends into influencial positions and imported artists from his native city.

There was perhaps only one master whose career was relatively unaffected by the changes at the seat of power, Gian Lorenzo Bernini, who was the undisputed genius of the age. Bernini was a child prodigy, an exceptional sculptor and architect, who dominated the artistic scene in Rome for well over half a century. Scholars disagree whether it was Cardinal Scipione Borghese or Cardinal Maffeo Barberini who held the mirror for the young Bernini while he worked on his self-portrait for his energetic *David*, but, the episode signals a radically new kind of relationship between artist and patron. When Barberini became Pope Urban VIII in 1623, he is reputed to have said to the 25-year-old sculptor: "It is a piece of luck for you Cavaliere, to see Maffeo Barberini Pope, but far greater is our good fortune that the lifetime of Cavaliere Bernini should fall within our pontificate."

The partnership of these two remarkable men was largely responsible for the achievement of grandeur, triumph, and power of persuasion so characteristic of the Roman Baroque. In Bernini's art the ideals and sentiments of the age found perfect expression. Whether one is faced with his splendid *Baldacchino* in St. Peter's, the outstretched arms of his giant colonnade in front of the Basilica, the marble bust of Urban

Barberini Tapestry Manufacture (1627–c.1681), *Pope Urban VIII Receives the Homage of the Nations*, 1678; tapestry in silk and wool, 427.0 x 407.0 cm. Musei Vaticani.

VIII, or one of his terracotta bozzettos in the exhibition, one is struck by the extraordinary flair, rhythmic energy, and emotional intensity of his works. Especially moving is the beautiful, small terracotta figure of *Daniel in the Lion's Den*, a study for the statue in the Chigi Chapel at Sta Maria del Popolo, in which the animated body of a youth in a state of spiritual ecstasy is imbued with a noble sensuality that is unique in the history of art. Just how astonishingly prolific and versatile Bernini was is well demonstrated by the contemporary account of John Evelyn, who went to the opera in Rome in 1644, where Bernini "painted the scenes, cut the statues, invented the engines, composed the music, wrote the comedy, and built the theatre."

In addition to several works by Bernini and other spectacular paintings and sculptures created specifically for St. Peter's, *Vatican Splendour* includes subtly modelled crucifixes, grand candelabra as well as richly embroidered vestments and monumental tapestries. These splendid works of art evoke the symbolic context and mystical atmosphere of church ritual in 17th-century Rome which was further enhanced by the celestial music played during the mass, and the soaring, illusionistic ceiling-frescoes of Baroque church interiors.

Roman Baroque is clearly an exceptional and exciting period in the history of Western civilization. Through the exhibition and the excellent support program offered by the Adult Education Department at the Gallery (see pp. 4 and 5 of *AGO News*), viewers will have the opportunity to probe beyond the spectacular images and to share the spirit of the age that contributed to their creation.

A fully illustrated catalogue, which contains essays by the curator of the exhibition, Catherine Johnston, and scholars Marc Worsdale and Gyde Vanier Shepherd, has been published by the National Gallery, in addition to a popular handbook available in French, English, and Italian.

At the AGO, *Vatican Splendour* is coordinated by Karen Finlay, Assistant Curator, European Painting and Sculpture.

Organized by the National Gallery of Canada with the Vatican Museums and the Vatican Library in collaboration with the Art Gallery of Ontario.

Sponsored by Northern Telecom Limited and Alitalia

Additional assistance provided by the Province of Ontario, Ministry of Citizenship and Culture; Government of Canada, Department of Communications, through the Insurance Program for Travelling Exhibitions and the Cultural Initiatives Program; Young & Rubicam Ltd. and Mediacom Inc.

Clara Hargittay is Editor of AGO NEWS.

Vatican Splendour, Sam and Ayala Zacks Wing
October 3 – November 30

LIZ MAGOR *continued from p. 1*

rumination, even though the sculpture was materially based, now the artist withdraws the evidence of a process and strictly presents literal measures or equivalents.

The work *Dorothy – A Resemblance*, 1980-81, initiates this new series and takes as its theme the problem of identification of a person. Weight is given as one of the simplest, and most literal, means of determining that identity. And so a narrative of a change in weight told to the artist by an old woman, the Dorothy of the title, is the constant story that passes through various situations of presentation in four works. In *Dorothy – A Resemblance*, this story is stamped on groups of lead objects sitting on four steel tables. The different weights of the story – she went from 98 to 124 to 82 to 98 pounds – are actually demonstrated by the table tops functioning as scales; they are mounted on springs, and each set of objects actually corresponds to a respective weight.

To concentrate on the seemingly excessive attention to weight alone in these pieces would be to disregard the real issue of the problem of identity. In other pieces, notably the AGO's *I have always weighed 98 lbs.*, 1983-84, the twins depicted serve the purpose of putting identity in question. As Magor has stated, "I'm not overweight or underweight. I'm not obsessed with bodies and fat. I have used a story about weight change because I'm interested in what constitutes a personal identity. I'm curious about the process involved in identifying myself with others. In this work I have limited this process to material considerations only. In serious jest I want to reveal the dangers of the excessively literal."

To concentrate on what constitutes personal identity, however, would be to overlook another ambition of this series of work. For the proposition that *Dorothy – A Resemblance* makes is one of "resemblance," and the conditions of resemblance have as much to do with the function of communication as they do with an appearance or a representation of an individual "Dorothy." The real question of identity lies with the ability of the art work to assert its own significance by communicating its difference from the things and activities around it. The intention of this series of work is not to tell the Dorothy story, but to use the conditions of it as a cue to understanding the operations involved in a work of art. So that when *Eighteen Books*, 1981-82, deals with another event in the life of Dorothy, which is about the failure of communication, the work itself embodies that potential failure. In the end, though, it is up to the viewer to follow the cue and to recognize the difference that an art work makes.

Philip Monk is Curator of Contemporary Canadian Art at the AGO.

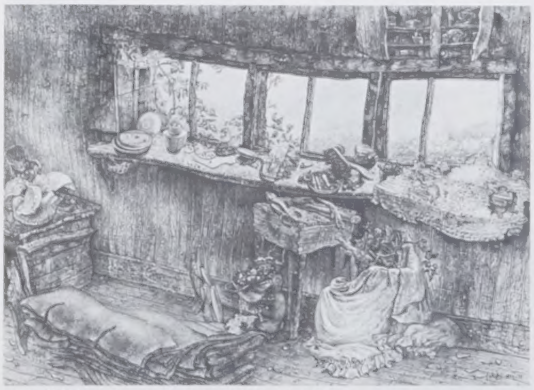
Liz Magor
Gallery of Contemporary Art, September 6 – November 9

SEPTEMBER • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Tuesday through Sunday Gallery Talks twice daily. For detailed descriptions of programs, consult the Events' listing.	1 Exhibitions *George Reid*/continues *J.W. Morrice*/continues The Book Store Card sale/begins	2	3 *Rendezvous with Art*/5:45 pm	4	5 Film *J.W. Morrice & Eugene Atget*/12:15 pm *Artful Conversation*/11:15 am	6 Exhibitions *Liz Magor*/opens *Eric Freifeld*/opens
7 Walking Tour Artist Liz Magor/2 pm	8 Art Rental & Sales Gallery Exhibition of Inuit Art/closes	9	10 *Rendezvous with Art*/5:45 pm Special Evenings for Members *J.W. Morrice*/7 pm Film *Eadweard Muybridge*/12:15 pm *Artful Conversation*/11:15 am	11	12	13
14 Exhibition *J.W. Morrice*/closes	15 Last Monday this year Gallery is open.	16	17 *Rendezvous with Art*/5:45 pm Opening Reception New Jewellery & Impulse Shops/5-7 pm	18	19 Film *Picasso: The Legacy of a Genius (Part I)*/12:15 pm *Artful Conversation*/11:15 am	20 Activity Centre Animation Studio/begins Advanced Studies in Visual Arts/begins
21 Screening *The Mystery of Picasso*/3 & 4:30 pm *Hands On*/1-4 pm Sunday Start with Art *The Mystery of Picasso*/Noon	22 Gallery closed. Shops and Restaurant open.	23 Activity Centre Children's Studio/begins	24 *Rendezvous with Art*/5:45 pm Activity Centre Adult Studio/begins Gallery Hopping *Montreal Encore*/departs 7:45 am Art in the Morning *Vatican Splendour* Slide Lecture/9:30 am	25 Lecture Achille Bonita Oliva/6 pm Gallery Hopping *Montreal Encore*/returns 10:40 pm	26 Film *Picasso: The Legacy of a Genius (Part II)*/12:15 pm *Artful Conversation*/11:15 am	27 Gallery Talk for hearing impaired people/2 pm
28 *Hands On*/1-4 pm The Grange Lecture *Homes of Canada's Leaders* by Maureen McTeer/2 pm	29 Gallery closed. Shops & Restaurant open.	30			COMING: October 3 Exhibition *Vatican Splendour*/opens	

Watercolours of Eric Freifeld

Bittersweet Memories



Eric Freifeld (Canadian, 1919-1984), *Mildred's Shed*, 1974-77; watercolour, 53.5 x 75.0 cm. Collection of Miss Miriam Freifeld, Toronto.

Born in Saratov, Russia, Eric Freifeld was brought to Canada when he was five years old. He grew up in Alberta, and altogether received only three years of formal art training at St. Martin's School of Art in London, England, and at the Art Student's League in New York. While in England, at age 19, he had a sellout one-man exhibition at the well-known London Brook Street Galleries. By 1946 Freifeld was instructor at the Ontario College of Art, where he taught for 35 years. He died suddenly in 1984 in Toronto.

TORONTO ARTIST AND TEACHER ERIC FREIFELD INCORporated three components in his paintings – a philosophical component, a psychological one, and an aesthetic one. *Eric Freifeld 1919-1984 – A Tribute*; Margaret Eaton Gallery; September 6 – October 26; Organized and circulated by Rodman Hall Arts Centre, St. Catharines.

BY CATHERINE VAN BAREN

One of Canada's few masters of representational painting in watercolour, Eric Freifeld is well known for his images of old abandoned houses – both interiors and exteriors – junk store windows, cracked streets, and the melancholic twilight that envelops them all.

An instructor of drawing and watercolour painting at the Ontario College of Art for 35 years, Freifeld also became famous for his perfectionism as an artist. He would spend one to five years on a single painting, and on occasion as long as eight years. He had been known to ask museum directors for permission to add to purchased works that he still considered unfinished. He used to refer to such works as his "sustained" works as opposed to his spontaneous, more quickly rendered sketches.

Freifeld's special ability as an artist was to evoke the human presence through the arrangement and treatment of inanimate objects. He animated these objects with a sense of life punctuated at regular intervals by death. As the artist himself commented, "I believe the universal exists in the particular, so when I paint a shoe, I paint it used, scuffed, cracked and bent. I paint it for what it is, an object impregnated with the history of its human connection.... The aim is to saturate a fragment of time and place with the eternal and universal."

Despite the melancholic sense of death and decay in such works as *Roses are Red, Alfred's Room*, and *Mildred's Shed*, the artist claimed to "love the lyrical, the rhythmic and the joyous. These, and light itself, are life symbols.... The dark areas of my paintings point in the direction of death, the light from the sky entering a room is my symbol of life."

Freifeld's art was not in the mainstream and during the periods when abstract expressionism, hard edge, pop, op, minimalism, colourfield, conceptual art, and so on, became popular, he successfully fought to keep drawing classes on the curriculum at OCA. That is not to say that he rejected abstract expressionism; he considered it a valid art form and much admired such artists as Jock Macdonald and Mark Tobey. Although his surface images are realist, the framework on which they are built is abstract. He uses the surface image to attract and hold the viewer, but he wants each painting to be viewed very slowly, from the inside out. "I order spaces as well as images in schemes of internal movement, routes and alternatives through which the viewer can travel. I choose for some reason to hide these under the surface, but I'm really preoccupied with these intervals."

Although Freifeld admired artists and writers who invented their own cosmologies, such as Blake, Chagall, and Yeats, he made no attempt to stage a ritual order but instead painted the mundane, the unarranged, and the accidental. He perceived himself in working in the realist tradition of such artists as Van Eyck, Dürer, da Vinci, Holbein, Rembrandt, Vermeer, Goya, Courbet, Eakins, and more recently, Hopper, Burchfield, Soyer, and Albright.

Although Freifeld exhibited widely in Canada over a period of 46 years, and many times in Toronto, this exhibition will be his first one-man show at the AGO. The 30 works in this exhibition represent four periods in the artist's life: early watercolours, houses, interiors, and drawings. The exhibition was organized by Peter Harris, Director of Rodman Hall Arts Centre in St. Catharines, who worked closely with Freifeld before his unexpected death in 1984 at age 65. A catalogue, written by the curator, accompanies the exhibition.

Catherine Van Baren is copy editor of the AGO News.

Eric Freifeld: A Tribute
Margaret Eaton Gallery, September 6 – October 26

Special Vatican Splendour Events

An exciting selection of special events organized by the Adult Programs Department, Education Services, Art Gallery of Ontario, to complement *Vatican Splendour: Masterpieces of Baroque Art*, a sumptuous display of seventeenth-century Italian art including paintings, sculpture, and tapestries from the Vatican collection, on view from October 3 through November 30, 1986.

COURSE

Rome in the Age of the Baroque

Before the exhibition begins, join Francis Broun, Lecturer, Adult Programs, for three two-hour sessions exploring the brilliance of Baroque Rome. Lectures will focus on the social and historical background and will specifically address works included in *Vatican Splendour*.

Choose from an afternoon or evening series (please indicate your choice when ordering tickets):

Afternoons: Tuesdays, September 16, 23, & 30, 1:30 pm
Evenings: Wednesdays, September 17, 24, & October 1, 6:30 pm

Members, Seniors, Students: $20
Non-Members: $25

The Jackman Hall

OPERA

Il Sant'Alessio by Stefano Landi
Orfeo by Claudio Monteverdi

Presented by Opera Atelier, Canada's Baroque Opera Company
Marshall Pynkoski and Jeanette Zingg, Artistic Directors
In cooperation with the Royal Ontario Museum

An unforgettable evening of Baroque opera. The program begins with sung excerpts from *Il Sant'Alessio*, first performed in 1632 in Pope Urban VIII's family palace, with libretto by Giulio Rospigliosi, later Pope Clement IX. Then, Monteverdi's *Orfeo* (Prologue, Act I, Act II), considered by many to be the first great opera. Fully staged and costumed in authentic period style and sung in English (translation, Brad Walton). Accompanied on original instruments by Tafelmusik, Canada's Baroque orchestra.

Saturday, October 4; Sunday, October 5; Saturday, November 1; Sunday, November 2, 8 pm

Members, Seniors, Students: $12
Non-Members: $14

Ticket prices include admission to *Vatican Splendour* following the performance.

The Walker Court

Open Rehearsals

Join Opera Atelier for three rehearsal/demonstrations leading up to the final production of *Il Sant'Alessio* and *Orfeo*. See the performances mature into final form in these educational and entertaining sessions.

Sundays, September 14, 21, & 28, 1:30 pm and 3 pm

Free with Gallery admission.

The Walker Court

Additional Open Rehearsals at the Royal Ontario Museum, November 2, 9, 16, 23, & 30. For information please call 586-5549.

LECTURES

Sunday Afternoon Series

Special Topics

Rome in the Spirit of Reform: Musical Reflections
Leslie Korrick, Ontario College of Art
Sunday, October 5, 3 pm

Resplendent Robes of the Church of Rome: Baroque Vestments of the Seventeenth Century
Arthur Jamieson, Royal Ontario Museum
Sunday, October 12, 3 pm

The Vatican Library
Father Leonard Boyle, Prefect of the Vatican Library
Sunday, October 19, 3 pm

Free with Gallery admission; tickets required

The Jackman Hall

Tuesday Evening Series

The Splendid Century: Aspects of the Baroque in Rome

Explore specialized aspects of *Vatican Splendour* and the Baroque in Rome in a series of stimulating Tuesday evening slide-lectures.

Philosophy and Science in Rome
Stillman Drake, Professor Emeritus, University of Toronto
Tuesday, October 7, 8 pm

The City as Celebration: Urban Design in Baroque Rome
Prof. Michael McCarthy, University of Toronto
Tuesday, October 14, 8 pm

The Church and Counter-Reformation Art
Prof. Giuseppe Scavizzi, University of Toronto
Tuesday, October 21, 8 pm

Competing Styles: Altarpieces for St. Peter's by Poussin, Valentin, and Sacchi
Prof. Philip Sohm, University of Toronto
Tuesday, November 4, 8 pm

In the Shadow of the Cupolone: Bernini and the Vatican
Prof. Chandler Kirwin, University of Guelph
Tuesday, November 18, 8 pm

Series tickets:

Members, Seniors: $20
Non-Members: $25
Students: $10

Single tickets, if available, will be sold just prior to each lecture:

Members, Seniors: $5
Non-Members: $6
Students: $3

The Jackman Hall

Thursday Morning Series

The Baroque for Beginners

A series of slide-lectures illuminating facets of the Baroque. Those unable to attend the Baroque Workshop on Saturday, October 18, can still enjoy the lectures repeated on Thursday mornings at 10 am in November.

The Total Environment: Baroque Architecture in the Service of the Church
Alina Payne, University of Toronto
Thursday, November 6

The Expressive Image: Painting in the Seventeenth Century
Francis Broun, Art Gallery of Ontario
Thursday, November 13

The Languages of Baroque Sculpture
Corey Keeble, Royal Ontario Museum
Thursday, November 20

Baroque Ideals in the Decorative Arts
Peter Kaellgren, Royal Ontario Museum
Thursday, November 27

Series tickets

Members, Seniors, Students: $15
Non-Members: $20

Single tickets, if available, will be sold just prior to each lecture:

Members, Seniors, Students: $5
Non-Members: $6

Ticket prices do not include admission to *Vatican Splendour*.

The Jackman Hall

MUSIC AND DANCE

An exciting series of Sunday afternoon and evening concerts organized by the Toronto Early Music Centre

Baroque Music of Rome

Tafelmusik Baroque Orchestra
Jean Lamon, Music Director

Tafelmusik Chamber Choir
Ivars Taurins, Director

Enjoy a mixed program of choral and instrumental music performed by Canada's premier Baroque ensemble. Featured composers include Graziani, Colonna, Monteverdi, and Corelli.

Sunday, October 19, 8 pm

Members, Seniors, Students: $12
Non-Members: $15

Ticket prices include admission to *Vatican Splendour* following the concert.

The Walker Court

Italian Violin Music

Daria Maiben, Carlo Novi – Violins
Christopher Jackson – Organ
Susan Napper – Cello

A stunning program of passionate trio sonatas by Marini, Castello, Stradella, and Corelli. A special treat will be the performance of a Biber sonata on two violas d'amore.

Sunday, November 9, 3 pm

Free with Gallery admission

The Walker Court

Virtuoso Wind Music of Italy

Alison Melville – Recorder
Courtney Westcott – Baroque Flute
Hazel Nevin – Baroque Oboe
Valerie Weeks – Harpsichord
Olga van Kranendonk – Cello

An exceptional opportunity to hear the exuberant mid-seventeenth-century Baroque wind music of Castello and Frescobaldi, plus the playful and sometimes wild later Baroque trio sonatas of Galuppi and Vivaldi.

Sunday, November 23, 8 pm

Members, Seniors, Students: $12
Non-Members: $15

Ticket prices include admission to *Vatican Splendour* following the concert.

The Walker Court

"The Graces of Love": A Concert of Dance and Chamber Music

Elaine Biagi Turner, Janet Wason, Karen Belyea, Brad McFadyen, David Johnston – Dancers
Susan Prior – Recorder
Deborah Paul – Violin
Richard Kolb – Lute
Elizabeth Keenan – Harpsichord

The riches of Italian court dance and the universal humour of *commedia dell'arte* are brought to life by dancers in period costume and musicians using authentic instruments. Also featured are musical interludes by Frescobaldi and Fontana.

Sunday, November 30, 3 pm

Free with Gallery admission

The Walker Court

The charm of the Italian *commedia dell'arte* is highlighted in *"The Graces of Love,"* a performance of music and dance by Danse Baroque on November 30.

Films

Free films related to the *Vatican Splendour* exhibition will be screened on Sundays and Thursdays at 12:15 pm on a rotating basis.

For specific screenings, please contact the Information Desk, ext. 268.

Grandeur and Obedience
An episode from Sir Kenneth Clark's celebrated *Civilisation* series which explores Rome from the Counter-Reformation to the seventeenth century, and discusses the brilliance of late Michelangelo, Bernini, and the new splendour symbolized by the glory of St. Peter's. (50 min., colour, 1969)

Lift Up Your Heart
A tour of the 1983 Vatican exhibition at the Metropolitan Museum of Art, New York, which featured major pieces from the Vatican Collection. (Film donated to the AGO by Philip Morris Inc.) (30 min., colour, 1983)

The Popes and Their Art
A film narrated by James Mason, tracing the history of St. Peter's Basilica and introducing many of the Vatican's finest works of art. (52 min., colour, 1983)

Free with Gallery admission

The Jackman Hall

Theatre

The Impresario by Gian Lorenzo Bernini

Translated by Donald Beecher and Massimo Ciavolella
Additional material by Michael Thompson
Presented by students and faculty of Carleton University under the direction of Douglas Campbell. Designed by students from the Carleton University School of Architecture, coordinated by Phillip Sharp.

A reading-performance based on Bernini's humorous and inventive short play, *The Impresario*. Newly discovered and translated, it is the only one of some twenty plays by the great Baroque sculptor and architect to have survived.

Saturday, November 29, 8 pm

Members, Seniors, Students: $10
Non-Members: $12

Ticket prices include admission to *Vatican Splendour* following the performance.

The Jackman Hall

Royal Conservatory of Music Concerts

Northern Baroque Chamber Music

Chamber Concerts Canada
Lawrence Cherney – Oboe and English Horn
Hazel Nevin – Oboe and English Horn
Clair Sholtz – Oboe

Enjoy the music of Beethoven, Bach, Handel, and others, in this lively program.

Sunday, October 26, 3 pm

Free with Gallery admission

The Walker Court

Italian Harpsichord Music

Colin Tilney, Harpsichord

The brilliant compositions of Frescobaldi, Strozzi, and Scarlatti performed on an authentic eighteenth-century instrument.

Sunday, November 16, 3 pm

Free with Gallery admission

The Walker Court

Workshop

All the World's a Stage: A Baroque Workshop

A one-day session of slide-lectures and film explores the many dimensions of the Baroque for a general audience. Exclusive access to *Vatican Splendour*!

Program

8:30 – 9:30 am	Exhibition Viewing
9:30 – 9:45 am	Coffee
9:45 – 10:00 am	Introductory Remarks
10:00 – 10:50 am	Lecture: *The Total Environment: Baroque Architecture in the Service of the Church* Alina Payne, University of Toronto
11:00 – 11:50 am	Lecture: *The Expressive Image: Painting in the Seventeenth Century* Francis Broun, Art Gallery of Ontario
12:00 – 2:00 pm	Lunch Break
1:00 – 1:50 pm	Film: *Grandeur and Obedience*
2:00 – 2:50 pm	Lecture: *The Languages of Baroque Sculpture* Corey Keeble, Royal Ontario Museum
3:00 – 3:15 pm	Coffee
3:15 – 4:05 pm	Lecture: *Baroque Ideals in the Decorative Arts* Peter Kaellgren, Royal Ontario Museum
4:15 – 4:30 pm	Additional Question Period (all speakers)
4:30 – 5:30 pm	Refreshments (cash bar) and informal discussion with workshop participants

Saturday, October 18

Members, Seniors: $25
Non-Members: $30
Students: $10

The Jackman Hall

Tickets for Special Events

For tickets and further information on these Special Events, please contact Special Events Tickets at (416) 977-4349 or (416) 977-4496 between 12 noon and 5:30 pm Tuesday through Sunday. VISA, MasterCard, and American Express accepted.

Unless otherwise indicated, tickets for Special Events do **not** include admission to *Vatican Splendour*. No group discounts.

To avoid disappointment, tickets should be ordered early, as seating is limited.

There is no assigned seating for Special Events. Ticketed seats are available on a first-come, first-served basis.

For further information about the exhibition (hours, tickets, etc.), please call (416) 977-ROME.

Reliquary Bust of St. Bibiana **(left); cast, chased silver; base of gilt bronze, Sacristy of Sta Maria Maggiore, Rome. Gian Lorenzo Bernini (centre), *Habakkuk and the Angel*; terracotta, Biblioteca Apostolica Vaticana, Museo Sacro. Gian Lorenzo Bernini (right); Ercole Ferrata, *Crucifix with 'Cristo Vivo'*, 1659-61; corpus, gilt bronze; cross, bronze, warm brown patina, Reverenda Fabbrica di S. Pietro.**

Organized by the National Gallery of Canada
with the Vatican Museums and the Vatican Library
in collaboration with the Art Gallery of Ontario

Sponsored by Northern Telecom Limited and Alitalia

Additional assistance was provided by the Province of Ontario, Ministry of Citizenship and Culture;
Government of Canada, Department of Communications, through the Insurance Program for Travelling Exhibitions and the Cultural Initiatives Program;
Young & Rubicam Ltd. and Mediacom Inc.

Exhibition Tours

Explore the masterpieces in *Vatican Splendour* by joining daily tours in the exhibition. Stimulating discussions with an emphasis on looking and learning in an enjoyable, informal manner.

Tuesday to Friday 11:30 am
Saturday and Sunday 10:30 am

Free with admission to *Vatican Splendour*.

Special Concert – *St. Michael's College*

Tallis Choir

Peter Walker, Director

St. Basil's Church
50 St. Joseph Street
Toronto

In conjunction with *Vatican Splendour*, a superb concert of liturgical music specially selected for the feast of All Saints, including works by Palestrina, Victoria, and Frescobaldi, with commentary on their historical significance.

Wednesday, October 29, 8 pm

Free admission

For further information, please call 926-7138

Jeanette Zingg, one of the artistic directors of Opera Atelier. Photo: Kelly Lycan.

Exhibitions

Morrice: A Painter with a View
Sam and Alaya Zacks Wing
through September 14
A major retrospective of James Wilson Morrice, the internationally known Canadian painter, who spent most of his adult life in Paris and participated regularly in exhibitions in Europe and North America. The exhibition consists of 109 works and includes paintings, watercolours, sketchbooks, and oil sketches, drawn from important Canadian and international collections. Organized by The Montreal Museum of Fine Arts, the exhibition is circulated with the support of the National Museums of Canada.

Sympathetic Realism: George Agnew Reid and the Academic Tradition
Gallery E
through October 19
The exhibition focuses on the early easel paintings of this important Canadian painter best known for his large-scale genre scenes with moralistic overtones. It traces Reid's evolution and maturation as an academic artist, and demonstrates how his studies in Paris affected his approach to art through the 57 paintings and drawings, pen and ink sketches, and small preliminary studies in oil that are included in the exhibition. Organized and circulated provincially by the Art Gallery of Ontario.

Liz Magor
Gallery of Contemporary Art
September 6 – November 9
This exhibition is a nearly complete survey of Liz Magor's work since her move to Toronto in 1981. Six sculptures, installations, and photoworks bring together a body of work that through material investigation deals with the philosophical concerns of personal identity and cultural differentiation. Organized and circulated nationally by the Art Gallery of Ontario.

Eric Freifeld 1919-1984 – A Tribute
Margaret Eaton Gallery
September 6 – October 26
This exhibition of 30 works serves as a tribute to Toronto artist/teacher Eric Freifeld who died in 1984. The artist is well-known for his elaborate watercolours of old, abandoned houses, rooms, and junk store windows, some of which would take up to five years to complete. Organized and circulated by Rodman Hall Arts Centre, St. Catharines.

Permanent Collection

Walker Court, Wood, Fudger, Laidlaw, and Leonard Galleries
Fourteenth- through 20th-century paintings; 19th- and 20th-century sculpture and major paintings from the Contemporary Collection.

Georgia Ridley, John Ridley, and J.S. McLean Galleries
Selections of Canadian historical art from the Permanent Collection.

Signy Eaton Gallery
Selections of contemporary Canadian art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Print and Drawing Galleries
Selections from the Permanent Collection and loans.

Extension Services

The following exhibitions will be circulated by Extension Services during the month of September. Dates are subject to change.

Liz Magor (Canadian, b. 1948), *Regal Decor* (detail: Linoleum machine), 1986; installation at The Ydessa Gallery; Machine: plywood, masonite, metallic paint, plastic sheet. Photo: Robert Keziere, courtesy of The Ydessa Gallery. From the *Liz Magor* exhibition in the Gallery of Contemporary Art from September 6 to November 9.

Fashion Covers: 1910-1925
CONTACT Exhibition
The Temiskaming Art Gallery, Haileybury
through September 8

Recollections: Ten Women of Photography
Centennial Gallery, Oakville
through September 22

Jack Bush: Early Work
Woodstock Art Gallery
through September 28

Weegee
Glendon Gallery, Toronto
September 4-29

Photographs of Moholy-Nagy
Presentation House Gallery, Vancouver
September 4 – October 26

Ron Shuebrook: Recent Reliefs and Drawings
CONTACT Exhibition
Chatham Cultural Centre
September 5-28

Toronto Painting '84
The Gallery/Stratford
September 5 – October 12

Baroque Statuettes and Medals in the AGO: The Margaret and Ian Ross Collection
The Nickle Arts Museum, Calgary
September 5 – October 19

Picasso: Head of a Woman (Fernande)
Masterpiece Exhibition Series
Laurentian University and Art Centre, Sudbury
September 10 – October 5

James McNeill Whistler and His Circle: Etchings and Lithographs from the AGO
Kitchener/Waterloo Art Gallery
September 4 – October 12

William Notman: The Stamp of a Studio
Art Gallery of Northumberland, Cobourg
September 12 – October 5

"Artists with their Work" Programs

George Raab: Graphics
Atikokan Centennial Museum
September 1 – October 5

Marlene Creates: Installation
White Water Gallery, North Bay
September 4-27

Lenni Workman: Wall Mural
Dundas Valley School of Art
September 1-30

Elizabeth MacKenzie: Wall Drawing
Laurentian University Museum and Arts Centre, Sudbury
September 10 – October 5

Lupe Rodriguez: Painting
Thunder Bay Art Gallery
September 10 – October 19

Midi Onodera: Film Screening
Artcite Inc., Windsor
September 18

Talks and Tours

Gallery Talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art, and increase visual awareness. Topics are available at the Information Desk. Join us during September.

Mondays (until September 15), Tuesdays to Thursdays at 12:15 and 2 pm
Wednesdays at 5:45* and 7:30 pm
Fridays at 11:15 am** and 2 pm
Saturdays at 2*** and 4 pm
Sundays at 1 and 4 pm
Sunday *Talk of the Week* by Gallery staff at 2 pm

* *Rendezvous with Art*, a new program for the after-work crowd featuring a half-hour tour which is followed by an informal discussion on the topic of the day.

** *Artful Conversation*, a program offered every Friday, features a half-hour Gallery Talk followed by an informal discussion over complimentary coffee.

*** On the last Saturday of each month, this talk will be 'signed' for the hearing impaired.

Lectures

Liz Magor
Gallery of Contemporary Art
Sunday, September 7, 2 pm
Join Toronto artist Liz Magor as she leads an informal walking tour of the current exhibition of her works. Free with admission.

The 1980s in Italy
Achille Bonita Oliva
The Jackman Hall
Thursday, September 25, 6 pm
As one of his country's leading art critics, Achille Bonita Oliva has curated numerous exhibitions in Italy and abroad, and has also published extensively on modern and contemporary art, including *La Transavanguardia Italiana* and *Transavantgarde International*.
Presented in conjunction with the Italian Cultural Institute. Free admission; tickets required.

Films

Noon-hour films are screened every Friday at 12:15 pm in The Jackman Hall. Generally the films are related to exhibitions in the Gallery or are taken from the collection of the AGO. Films are free with admission.

Friday, September 5

J.W. Morrice
(1985, col., 18 mins.)
A new NFB film documents the travels and accomplishments of Canadian artist Morrice, whose work can be viewed in the Zacks Galleries until September 14.

Eugène Atget
(1963, b/w, 10 mins.)
A documentary of an important French photographer whose work records Paris at the turn of the century when Morrice was living there. From the AGO collection.

Friday, September 12

Eadweard Muybridge, Zoopraxographer
(1970, col., 60 mins.)
A fascinating look at the photographs of Muybridge who made the first motion pictures by using batteries of cameras to make sequential photographs on glass plates.

Friday, September 19

Pablo Picasso: The Legacy of a Genius (Part I)
(1981, col., 45 mins.)
Part I of this documentary looks at the life of one of the most astounding 20th-century artists. Reviews Picasso's early training and years in Paris.

See also the screening on September 21 – *The Mystery of Picasso*.

Friday, September 26

Pablo Picasso: The Legacy of a Genius (Part II)
(1981, col., 45 mins.)
Part II chronicles the later works and discusses the impact of Picasso's work on movements of the 20th century.

Pablo Picasso, from the film *The Mystery of Picasso*, screening on September 21 at 12, 3, and 4:30 pm.

Activity Centre

Gallery School Children's Studio
September 23, 1986 – May 28, 1987
This 30-week program in drawing, painting, printmaking, and sculpture is for children between the ages of 8 and 18 who have demonstrated ability in the visual arts. Children are admitted on a first-come basis. Classes are divided into three groups according to age: 8-10, 11-13, 14-18, with a limit of 45 students per group, divided into three classes of 15 each. Classes begin the week of September 23, 1986 and are held between the hours of 4-6 pm. Ages 8-10 attend on Tuesdays; ages 11-13 attend on Wednesdays or Thursdays; and ages 14-18 attend on Thursdays. Students work ten weeks each with a sculptor, painter, and printmaker, and use professional materials, equipment and facilities. Handicapped students are accommodated on a limited basis.
Tuition is $150 for Gallery Members and $175 for non-Members. Registration will be held in the Activity Centre from 9 am to noon on Saturday, September 6. Registration must be **in person** and will not be accepted by mail or telephone. Refunds will not be made after the first week of classes. Early attendance for registration is advised, since classes are small and fill quickly. Faculty and course offerings may be subject to change, and classes may be cancelled upon insufficient registration.

Gallery School Adult Studio
September 24 – November 27, 1986
Studio art courses for adults, taught by professional artists, are available to the novice and the more experienced student. Courses are offered Wednesday and Thursday evenings from 7-10 pm. Course offerings include: Introduction to Drawing, Life Drawing, Painting with Acrylic, Watercolour, Intermediate and Advanced Painting, Introduction to Printmaking, and Sculpture/Contained Space. Registration is accepted by mail or in person, and confirmed upon receipt of payment. Early registration is recommended due to limited class size.
Tuition is $110 for Members, $135 for non-Members for ten three-hour classes; $10 studio fee for printmaking course; $15 studio fee for sculpture course. Cheques may be post-dated to September 24, 1986. No refunds after the first week of classes. Faculty and course offerings subject to change and available upon sufficient registration only. Call Activity Centre at 977-0414, ext. 369 for details.

Gallery School Animation Studio
September 20, 1986 – May 31, 1987
First year begins with the principles of zoetrope and flip-book animation, and continues with instruction in the use of super-8 cameras, lighting, editing and sound equipment for the production of animated film. Students will graduate to more advanced levels using 16mm film, computer-generated film, and techniques in spherical animation. Students aged 9-13 attend classes on Saturdays or Sundays, September 20, 1986 to May 31, 1987, from 1-4 pm. Students aged 14-18 attend classes on Saturdays, September 20, 1986 to May 30, 1987 from 9-12 am. Registration is accepted by mail or in person and confirmed on receipt of payment.
Tuition is $270 for Gallery Members, $295 for non-Members. Refunds will be made up to five business days after the first class. Faculty and course offerings may be subject to change and classes may be cancelled upon insufficient registration.

Advanced Studies in Visual Arts 1986-87
September 20, 1986 – May 30, 1987
Applications by Secondary School students are invited for adjudication for entrance to the 1986-87 program year. Students submit slides of 12 examples of original work for the Studio Program. Up to five original papers on a particular aspect of art history or an analysis of a major work, or original students poetry or prose may be presented for application to the Art History/Criticism Program. All students must submit letters of recommendation from their art teachers together with a brief statement (250 words) by the applicant explaining their interest in the course and a description of previous art-related experiences. Thirty classes are held Saturdays, from September 20, 1986 to May 30, 1987, 9 am-1 pm. Tuition is $150 for Members, $175 for non-Members.

Hands On

A unique opportunity for families to explore art-related concepts in an informal, imaginative environment. Activities pertaining to colour, portraiture, line, and sculpture are part of the fun. After a brief pause in the summer, *Hands On* is opening on September 21 and is open each Sunday afternoon between 1 – 4 pm. Tickets for hourly sessions are available on a first-come, first-served basis at the Information Desk. Children ages 4-12 must be accompanied by a parent. For more information call 977-0414, ext. 352.

The Grange

Built around 1817 The Grange is an important part of Ontario's heritage. Once a centre of social and political life in Upper Canada, it is now among the most popular museums

in Toronto. Free with admission to the Gallery. Adult tours are arranged by calling 977-0414, ext. 237. For school tours, call 977-0414, ext. 200.

Special Grange Lecture

Homes of Canada's Leaders
Sunday, September 28, 2 pm
The Jackman Hall
Maureen McTeer, author of *Residences*, will speak about the history of the homes of Canada's prime ministers (24 Sussex Drive) and leaders of the opposition (Stornoway), and the country home of Canada's prime ministers (Harrington Lake). Having lived in all three residences and having conducted extensive research, Ms. McTeer will provide an intimate and expert view of these exciting and history-filled houses.

Tickets are $10 and must be purchased in advance from The Grange. See How to Order instructions on page 8.

Gallery Hopping

Montreal Encore
September 24-25, 1986
Enjoy the inventive artistry of surrealist Joan Miró and magnificent treasures from China never before seen in North America. Visit Château Dufresne, Montreal's decorative arts museum, and stroll through the famous Jardin botanique de Montréal. Travel by train with overnight stay at the Queen Elizabeth Hotel. Departure from Toronto at 7:45 am from Union Station, returning at 10:40 pm the following evening. Cost (based on double occupancy) is $195, which includes train, hotel, air-conditioned bus, entrance fees, audio-tour and one luncheon.

A Special Autumn Walking Tour: University of Toronto College Chapels
Wednesday, October 29, 11:45 am
Meet for lunch in historic Croft Chapter House and hear Father Michael Sheehan tell participants about the College Chapels, their history, architecture, and furnishings. For Members who have a special interest in Toronto's heritage. Gather inside University College's famous front doors at 11:45 am. Tickets are $15.

For both Gallery Hopping events tickets must be purchased in advance; please see How to Order instructions on page 8. Both events are projects of the Volunteer Committee.

Spectrum

A new season begins for *Spectrum* the AGO's newsmagazine showcasing current exhibitions, programs, and events at the Gallery. Aired regularly on Rogers and the Ontario Cable network as well as on the Metro Cable Association's simulcast, Ottawa Cable, and Kingston Cablenet.

Watch for program details on your cable network, and tune in for exciting behind-the-scenes reports on your Gallery. For further information call your local cable network or the AGO at 977-0414.

Travel AGO

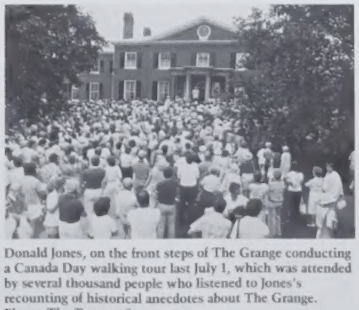
The Kingdom of Two Sicilies
March 29 - April 13, 1987
For the Greeks, southern Italy and Sicily were known as Magna Graecia and the beautifully preserved temples at Paestum, Agrigento, and Segesta are powerful monuments to their past. These places will be visited as well as the Roman ruins at Pompei, and the Imperial Villa at Piazza Armerina in Sicily. Norman cathedrals and baroque towns add further colour to the Sicilian mosaic. It will be spring time with wisteria and bougainvillea in bloom, as participants visit Naples, the Amalfi coast and, invigorated by local wines, the rolling countryside of Sicily.

Oxford
April 1987
Next spring live for a short time in Corpus Christi College, Oxford, where visitors may attend morning lectures on art and architecture, while afternoons may be spent following special guides to the Ashmolean Museum, the Bolean Library, and the historic colleges of Oxford. Countryside excursions include visits to Blenheim, Stratford-on-Avon, Henry Moore's studio in Much Hadham, and all the most important pubs!

Boston and Beyond
May 5-8, 1987
Beacon Hill, Back Bay, the Freedom Trail, Old Cambridge, and Concord – four days to explore the evocative reminders of an illustrious historic past.

Looking Ahead...
Poland: Fall 1987
Scotland: Fall 1987

Travel AGO is a project of the Volunteer Committee.



Donald Jones, on the front steps of The Grange conducting a Canada Day walking tour last July 1, which was attended by several thousand people who listened to Jones's recounting of historical anecdotes about The Grange. Photo: The Toronto Star.

Special Screening

The Mystery of Picasso

BY CATHERINE JONASSON

THE WORKING METHOD OF THIS GREAT MODERN MASTER is revealed step by step in this remarkable film that has recently toured major American museums 30 years after it was produced in France. Photographed by Claude Renoir, grandson of Pierre Auguste, and featuring a haunting score by Georges Auric, *The Mystery of Picasso* was first released in 1955 and won the Palme d'Or at the Cannes Film Festival in 1956. Although the picture was declared a national treasure by the French government in 1984, the film had been out of distribution for 25 years. After four years of negotiations the Samuel Goldwin Company acquired the right to release the picture in the US 30 years after it was made and 12 years after the death of Picasso. The film has been made available to the Art Gallery of Ontario through the generosity of Cineplex Odeon, who will open it in selected theatres following its premiere at the AGO.

The Mystery of Picasso contains little dialogue; instead it devotes itself exclusively to the painting process. In the course of the film the artist paints on a specially prepared material. The back of this 'canvas' material faces the camera which follows each developing work as it is created, seldom revealing Picasso himself.

As part of the original agreement with the filmmaker, Picasso burned all of the creations at the conclusion of the filming, so that these particular works exist in no other place than in this picture.

On the first day of filming, Picasso was somewhat intimidated by the fact that the photographer was Claude Renoir. "Oh! Auguste Renoir's grandson," he murmured. Ironically the descendant of the master painter was filming perhaps the last of the great masters.

The film will be screened three times at the AGO on Sunday, September 21 with the earliest screening at 12 noon (as part of the Members' program *Sunday Start with Art*). Subsequent screenings for the public will take place at 3 pm and 4:30 pm, when the film will be free with admission to the Gallery.

A 2 pm tour of the Gallery's collection will feature works by Picasso.

We are grateful to Cineplex Odeon for their kindness in donating the film for these screenings. Information for Members on the *Sunday Start with Art* program can be obtained by calling The Volunteer Office at 977-0414, ext. 263.

Mosaic, Imperial Palace, Piazza Armerina, Sicily.

Members' Activities

Art in the Morning

'Vatican Splendour' Slide/Lecture Presentation
Wednesday, September 24
Coffee and nibbles at 9:30 am in the Members' Lounge, followed by an informal talk and slide show in anticipation of *Vatican Splendour: Masterpieces of Baroque Art*. With AGO's Education Officer and Lecturer, Francis Broun. The lecture will take place in The Jackman Hall. Tickets are $3.50.

Sunday Start With Art

The Mystery of Picasso
Sunday, September 21,
Join us for a special screening of the film *The Mystery of Picasso* with an introduction by AGO staff.

Meet at 11 am for a light brunch in the Members' Lounge, followed by this special screening in The Jackman Hall at 12 noon. Tickets are $5.

Vatican Splendour
Sunday, October 5
Join us in the Members' Lounge at 10:15 am for a light brunch, followed by an 11 am tour of *Vatican Splendour: Masterpieces of Baroque Art*.

Brunch and exhibition tickets are $11 ($5 with a Members' complimentary admission coupon). To claim your free ticket for this event, present your Members' complimentary admission coupon with ticket order for Sunday Start with Art to the Volunteer Office.

Please Note: Change of time to 10:15 am is for this program only.

Special Evening For Members

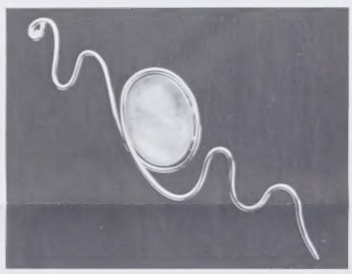
James Wilson Morrice
Wednesday, September 10, 7 pm
Join our guest speaker, Blair Laing, for a tour of this exhibition. Mr. Laing is a well-known Toronto art gallery owner, Canadian art connoisseur, and author of *Morrice: A Great Canadian Artist Rediscovered*. Dessert and coffee to follow in the AGO Restaurant. Tickets are $8.

Vatican Splendour: Masterpieces of Baroque Art
Wednesday, October 15, 6 pm
This will be a special opportunity for AGO Members to hear Catherine Johnston, Acting Assistant Curator of European Art, National Gallery of Canada, speak on the history of St. Peter's as it relates to this unique exhibition.

Lecture will be held in The Jackman Hall at 6 pm, followed by an informal dinner in the AGO Restaurant at 7 pm. Also included are tickets for the 8 pm entry to the *Vatican Splendour: Masterpieces of Baroque Art* exhibition. Lecture, dinner, and exhibition ticket: $24 ($18 with Member's complimentary admission coupon). Lecture only: $5.

To claim your Member's free ticket for this event, please present your Member's complimentary admission coupon with ticket order for Special Evening For Members program to the Volunteer Office. If a special diet is required, please inform the Volunteer Office when ordering tickets.

Members' Activities programs are projects of the Volunteer Committee.



Shops and Services

Gift Certificates
Valid for one year and available in denominations of $10, $25, and $50. Redeemable in all AGO outlets, Art Rental, The Restaurant, and Membership.

Art Rental and Sales Gallery
Through September 8 a special exhibition, *Inuit Art: Carvings and Graphics* may be viewed. Works may be rented or purchased. A project of the Volunteer Committee.

The Impulse Shop
Go back to school with colour-your-own lunch boxes, knapsacks, portfolios, pencil cases, notebooks, and desk organizers. All available in The *New* Impulse Shop. Members' discount of 10%. A project of the Volunteer Committee.

The Jewellery Shop
A Modern Design With an Elegant Twist! A sterling silver and rose quartz pin was designed by featured artist-for-the-month, Wanda Wesolowski, who works in sterling silver, enamel, semi-precious stones, and cloisonné. Her unusual designs are on display now. A project of the Volunteer Committee.

The Reproduction Shop
Select your favourite poster or reproduction for the study or college residence room. Inexpensive frames are available on the premises. Members' discount of 10%. A project of the Volunteer Committee.

The Book Shop
Mammoth card sale begins on Labour Day weekend, from Friday, August 29 to Sunday, September 14. Five postcards for $1; five greeting cards for $2. Ideal for students, teachers, collectors, and compulsive note writers.

Audio-Visual Centre
The Edward P. Taylor Audio-Visual Centre offers 35mm slides, media kits, and videotapes on a wide variety of art-related subjects, for educational use throughout Canada, for loan or in-house viewing by appointment.

The Restaurant
The popular main-floor dining room offers a diverse and moderately priced menu. Fully licensed. For reservations call 977-0414, ext. 206 or 279.

The Coffee Shop
A pleasant snack stop on your AGO tour.

Members' Lounge
Meet for drinks or a light luncheon in the elegant room overlooking the Walker Court. Reserved for Members and their guests. A selective menu. Fully licensed. No reservations.

Norma Ridley Reading Room
A quiet space off the Members' Lounge, reserved for reading exhibition catalogues or current art periodicals and magazines.

Membership Desk
Information and service for Members in the lobby. Instant membership renewal, gift memberships and guest passes are available. New memberships are issued and all inquiries about AGO membership are welcomed.

Members' Discount
Members' discount of 10% will apply on most items *$10 and over* in the Gallery Shops.

Services for Disabled People
Ramp access through east lobby doors or through lower doors via west-side of ramp; limited number of wheelchairs available; large-print floor plan indicating facilities/access; signed Gallery talks for hearing impaired people on the last Saturday of each month at 2 pm.

ART GALLERY OF ONTARIO

SEPTEMBER 1986

AGO NEWS

Behind the scenes

The Little Shops That Grew

THE JEWELLERY AND IMPULSE SHOPS IN THE CENTRAL lobby of the Gallery are moving into the east lobby. The Jewellery Shop, a showcase of superb handcrafted jewellery, has been delighting visitors to the Art Gallery of Ontario since 1979, while The Impulse Shop, stocking children's and design items, began more recently in September 1984.

The new east-lobby home of these successful and expanding shops has been carefully designed to combine a smooth merchandising operation with a stunning new architectural look. The Impulse Shop will continue to carry special paper products and cards, while the designer gift section will serve as a showcase for new items exclusive to the AGO. The Shop's ever popular Grange Corner will continue its traditional line of wares, while increasing the display of Georgian glass, china, needlepoint, playing cards, and unique brick doorstops.

Both shops are projects of the Volunteer Committee.

Please join us for the official opening reception for the shops on Wednesday, September 17, 5-7 pm.

For the Enjoyment of All

DURING THE PAST YEAR, A GROUP OF AGO EMPLOYEES HAS been meeting to evaluate how well our facilities and programs serve our members, visitors, and staff with disabilities.

With the help of Larry Hodgson from the City of Toronto's Planning and Development Department, the Committee is in the process of developing a plan to: identify access difficulties both into and within the building; develop technical aids which can assist visitors with disabilities in experiencing our exhibitions and programs; and create programs which *all* visitors can enjoy together.

Major changes won't happen overnight, however, there are special services we do provide for people with disabilities at the present time. These services are outlined under the "Shops and Services" column.

The Committee would be pleased to consider your comments or suggestions, which may be forwarded to:
Mrs. Priscilla Ratcliffe, Chairman, Coordinating Committee for Disabled People, c/o the AGO.

Obituary – Mario Amaya (1933-1986)

WITTY, IRREVERENT, IRREPRESSIBLE, CHIC, A *BON VIVANT*, and a dandy with a taste for the best, Mario Amaya, former Chief Curator of the AGO, died in London on June 29. He will long be remembered with affection by those who worked with him.

Born in Brooklyn of Italian descent, Mario worked as a freelance writer, editor, and art critic in England before joining the staff of the Gallery in March 1969. Just before leaving England, David Hockney made a drawing of him, inscribed "To Mario – although you look too serious," which, in Amaya's typical generous fashion, he later gave to the Gallery.

Mario had flair. He loved to design and decorate, rapidly becoming bored with environments as soon as they were completed.

He regularly applied his decorating talents to the Old Master galleries, beginning again as soon as he got to the end. Every gallery was repainted in colours which would terrify the weak. For the baroque paintings he chose "eggplant," on which he superimposed a "salon hanging." He dragged carpets and tables out of storage, and had fresh flowers installed in every room. Mario had great affection for the early Italian pictures, and to show them off to full advantage, he imported a Fortuny fabric from Venice, shot through with silver threads, the colour of sunset over a blue lagoon. He was horrified when it had to be fireproofed, and the silver lost its lustre. After hanging the gallery, he sent for a gardenia bush in full bloom as a centrepiece. The scent was ravishing. Mario was delighted.

Of his many effective installations, he is best remembered for *The Sacred and Profane in Symbolist Art*. Inspired by Huysman's book *Against Nature*, he was full of plans for acid yellow walls, black dinners, and jewelled turtles, which on opening night roamed around the fountain in the Walker Court.

Mario starred at all his openings. He could always be seen at the centre of the crowd, impeccably debonnaire in black tie, gesticulating and carrying on an animated conversation in his attractive mid-Atlantic accent which was punctuated by a loud, raucous laugh. He sometimes appeared in outrageous costumes. For the exhibition *The New Realism* he wore a black leather outfit with long black fringes, topped off by a cowboy hat.

He was a great impresario and *animateur*. Mario was not an academic, nor did he pretend to be, but he had the greatest admiration for scholars, and engaged them as guest curators to create special exhibitions. Among them were John Russell, who put together the superb *Vuillard* exhibition; Pierre Rosenberg, who organized *French Master Drawings from North American Collections*, and Walter Vitzthum, the great drawing specialist from the University of Toronto, who organized an exhibition of the drawings that he had acquired for the Gallery. His exciting program did much to raise the profile of the AGO in North America.

Mario was eclectic. His insatiable appetite for life and art led him to extremes. He was actively involved in the contemporary art scene in Britain and North America, published an article reinstating the Victorian academic artist Alma Tadema, and wrote books on *Pop Art* and *Art Nouveau*. He always planned to write a book on kitsch. He wrote easily and cleverly, and made his living largely by his pen.

His infectious enthusiasm carried the staff of the Gallery along with it, and reached outside the building to touch the larger art community. Working for Mario was a little like following the Pied Piper: his tunes were enchanting, and he led us all on a merry chase. He resigned to take up the post of director of the New York Cultural Center in March 1972, but he never forgot his years in Toronto, which he referred to in jest as "the Fun City of the Frozen North." In only two years he had turned the Gallery on its ear and had given it the dynamic curatorial image that launched it into its most active phase.

Dr. Katharine Lochnan, Curator of Prints and Drawings, AGO.

David Hockney (British, b. 1937), *Portrait of Mario Amaya*, 1969; pen and ink on paper, 43.2 x 35.6 cm. Art Gallery of Ontario, Gift of Mario Amayo in memory of Dr. Walter Vitzthum, 1971.

General Information

Admission

Adults:	$3.50
Seniors with cards:	$1.50
Fridays FREE for Seniors	
Students, full-time with cards:	$1.50
Family (2 adults with children under 19):	$7
Members	FREE
Children under 12 (accompanied)	FREE
Wednesdays, 5:30-9 pm:	FREE

To protect works of art, we ask visitors to major exhibitions to check strollers, backpacks (frontpacks acceptable), large cases, parcels, and umbrellas.

Membership

Young Member (age 25 and under)	$15
Non Resident (100 km beyond Toronto)	$25
Individual	$35
Family/Dual	$50
Supporting (tax deductible donation)	$100

Available at the Membership Desk in the lobby, and by mail or telephone from the Membership Office. Visa, MasterCard, and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office, 977-0414, ext. 292.

Gallery Hours

Tuesday, Thursday, Friday, Saturday, and Sunday: 11 am – 5:30 pm; Wednesday: 11 am – 9 pm. Closed Monday (The Restaurant and Shops open).

The Grange Hours

Daily 12-4 pm; Wednesday 12-4 pm and 6-9 pm. Closed Monday.

New Gallery Hours

The Gallery is now closed Thursday nights. Admission will be FREE on Wednesday nights from 5:30-9:00 pm. Gallery will be open Mondays June 16 through September 15 inclusive.

Gallery Shops

The Book Shop, The Reproduction Shop, The Impulse Shop, and The Jewellery Shop are open daily 10:30 am – 5:30 pm. Wednesday 10:30 am – 9pm.

Art Rental and Sales Gallery

Open for viewing regular Gallery hours. Open for business Tuesday to Sunday 11 am – 4 pm; Wednesday 11 am – 9 pm

Edward P. Taylor Audio-Visual Centre

Open Tuesday to Friday from 11 am – 5 pm; Wednesday 8:30 pm. Beginning May 21 the Centre closes at 5 pm (until September 17).

The Restaurant

Luncheon served daily from noon. Dinner served Wednesday 5-8:30 pm.

The Coffee Shop

Open Tuesday to Sunday 11 am – 5 pm. Closed Monday.

Members' Lounge

Open to Members and their guests from noon – 5:30 pm; Wednesday from noon – 9 pm. Closed Monday.

Cameras

To protect works of art, we ask visitors not to take lighting units, flashes, or tripods into the galleries. Many works may not be photographed; please check with security guard. All photographs must be for personal use. Thank you for your cooperation.

Address Change

Please inform the Membership Office by: Mailing new address with a previous mailing label OR
Telephoning new address giving your membership number (on mailing label).

How to Order

For tickets, reservations, course registration, information, please:
Address the *department specified* in Events' listing
Specify date, name of event, and number of tickets.
Indicate your name, address (with postal code) and phone numbers.
Include a stamped, self-addressed envelope for tickets.
Enclose a cheque payable to the Art Gallery of Ontario.
Please do not combine requests or cheques to different departments.

Notice to Members

The Membership mailing list is made available to arts and private sector organizations to circulate information which the Art Gallery of Ontario feels will be of interest to Members.

If you do not wish to receive such material, please advise the Membership Office, giving your Membership number (on mailing label) to withdraw your name from the mailing list *for third party use.*

Telephone (416) 977-0414

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